

JANUARY 1961 VOL. XIV NO. 1

SOCIAL SCIENCES



# Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

# **ANNOUNCING . . .**

# **"THE SHIP" SCHOLARSHIP AWARD**

## **WHAT IT IS . . .**

An award of \$500 to be given to an active NAEA member chosen by a committee of The National Art Education Association, Ruth E. Halvorsen, NAEA Vice-President, Chairman.

## **WHO IS ELIGIBLE . . .**

Any active member of The National Art Education Association who has had successful teaching experience.

## **WHAT ARE THE REQUIREMENTS . . .**

Applicants for the scholarship award must file applications requiring information relating to training, teaching experience, association work, etc., plus the names of three persons who can testify to the candidate's ability, character and teaching experience.

*in addition . . .*

each candidate must present a plan for a program of study or work which will indicate how the award money will be used. While all the information asked in the application form will be used in determining the award winner, the committee will give most weight to the plan presented by the candidate and to results which they feel will accrue to art education, as a result of the work or study.

## **HOW TO APPLY . . .**

Application blanks may be secured by writing to:  
Dr. Ralph G. Beelke, Executive Secretary  
National Art Education Association  
1201 16th Street, N.W.  
Washington 6, D. C.

## **DEADLINE DATE . . .**

All applications must be received in the NAEA national office by MARCH 15, 1961. In keeping with the tradition of the Ship awards, it is hoped that an announcement of the award winner will be made at the 6th Biennial Conference of the NAEA, Hotel Deauville, Miami Beach, Florida, April 11-15, 1961.

## **WHAT IS "THE SHIP" . . .**

"The Ship" is a social organization of individuals representing reliable firms doing business in the educational field. Since the first NAEA Conference in 1951, "The Ship" has given two money awards at each biennial conference. One award was given to an active NAEA member and the other to a student of art education. Last year members of "The Ship" decided to give one money award and to have the award administered by the NAEA rather than have the winners determined by chance as was the past practice. The award this year is for \$500.00. The money for this scholarship award is raised from exhibitors at The National Art Education Association Conference.

**Deadline Date for Applications—March 15, 1961**

# Art Education

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Ralph G. Beelke

NAEA  
1201 16th St., N.W.  
Washington 6, D.C.

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Cover—Children's Art Feature, St. Louis, Mo., KMOX-TV, Fred Haywood Photo.

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APR 29 1963

# NEWS and VIEWS

► *The federal government should be a "patron" of higher education, as well as a "customer," offering grants and contracts for specific services and projects.* This is one of the conclusions reached at the St. Louis University regional meeting of the American Assembly. Participants from 13 states included representatives of business, labor, the professions, government, and education. Their statement urged federal support for higher education on a unified, coherent basis, emphasizing matching grants for construction. Federal support should be extended to academic areas, it was urged, and there should be agencies for social sciences and humanities similar to the National Science Foundation and the National Institutes of Health.

► *The Census Bureau has found 7,000 school systems in the country operating without any classrooms, existing solely for local tax levying purposes. Further, nearly one-third of the nation's school districts provide schools for less than 50 pupils. Only one out of three enrolls 300 or more students. But there has been progress in reorganization—a reduction of 10,000 school districts since 1957.*

► *After interviewing officials of more than 50 companies, Armour Research Foundation of Chicago, Ill., concluded that good schools are "the single most important criterion" that attracts research scientists and engineers to a new location. The Foundation, looking for recommendations on where to place new laboratory facilities, found that scientists and engineers are willing to relocate practically anywhere in the country provided the area possesses "extremely well qualified schools for children of professional people." A major university nearby also helps.*

► *Residents in Arizona's largest school district, Tucson District 1, will soon vote on extending schools to a year-round basis. A lay committee has unanimously recommended the 12-month school, pointing out that it would eliminate the double or extended day sessions now affecting almost 6,000 children in the district. This year, 19,500 Arizona school children are on double or extended sessions.*

RESEARCH  
Information Study Survey  
See Page 28-29

► *In two years' time the ratio of guidance counselors to pupils has been reduced from one for every 750 pupils to one for 600 pupils, under National Defense Education Act funds. This report was made last week at a meeting of state guidance counselors at Kansas City. Also reported: at least 75 per cent of all high-school students have been tested as to aptitude and ability. More than half of the counselors indicated that they want the NDEA counseling services extended to elementary schools.*

► *The Rockefeller Brothers Fund is preparing a 400-page book, *Prospect for America*, to be published March 17 by Doubleday, containing all six reports made by the Rockefeller Special Studies Panel since 1957, including the widely distributed report on education, "The Pursuit of Excellence." The other five concern U. S. foreign policy; international security—the military aspect; U. S. international economic policy; the U. S. economy; and American democracy.*

## ► 1,491 Fellowships Awarded Under NDEA

The U. S. Office of Education has announced the award of 1,491 National Defense Graduate Fellowships. The fellows were selected on the basis of recommendations made to U. S. Commissioner of Education Lawrence G. Derthick by 136 colleges and universities whose proposals for 404 new or expanded graduate programs had been previously approved by the Office of Education. Programs were selected after recommendations had been made by a 12-member Advisory Committee composed of college and university administrators.

Title IV of the National Defense Education Act authorized the Office of Education to award 1,000 fellowships in the academic year 1959-60, and 1,500 in each of the three succeeding years. Nine more fellows for 1960-61 will be selected soon.

Of the 1,491 fellowships awarded, 36 percent are in scientific and technical fields—16 percent in the physical sciences, 10 percent in the biological sciences, and 10 percent in engineering. Another 30 percent of the awards went to fellows studying in the social sciences, 27 percent in the humanities, and 7 percent in education.

Eighty of the fellowships are one-year and two-year awards and 1,411 are three-year awards. All of the 1,000 fellowships awarded last year were three-year awards and went only to first-year graduate students.



PREVIEW PARTY—Lynn Foesterung, Photo.

MARIE L. LARKIN



Children's Art featured on CBS-TV program MONTAGE, KMOX-TV, Fred Haywood Photo.

## The CHILDREN'S ART BAZAAR

The twelfth annual Children's Art Bazaar in St. Louis is rapidly developing beyond the planning stage. Art work created and donated by elementary school children from the city and county areas will be displayed in a downtown department store in May, and sold to an eager public. Children's pictures from as many as thirty different countries will be hung with the paintings by local children.

The Children's Art Bazaar was organized by a group of civic-minded women interested in helping children to help other children. The organization was successful from the first. Teachers were impressed with the "no contest" appeal. Parents were pleased with the department store display and soon became avid collectors.

St. Louis, long a cultural center interested in art, had never been invaded with such brashness and energy before. St. Louisans loved it.

*Dr. Marie L. Larkin is Consultant in Art Education, St. Louis Public Schools, St. Louis, Missouri.*

Preceding the sale of children's pictures is a preview party. Invited guests pay a \$10.00 admission. This advance party, and sale of pictures, often nets over \$2,000.00. Total receipts have exceeded \$6,000.00. The money has always been given to local children's charities, with one exception—when it was given to Save The Children's Federation. UNICEF has received a contribution each year.

St. Louis art education has benefited from the lively interest and participation inspired by the show. Women volunteers from the bazaar take portfolios of representative local and foreign art to various schools in the city. They meet with groups of children and discuss the different approaches to design and picture making. This has made for a happy rapport between community and school.

Following the show, the City Art Museum exhibits "A Museum Selection Show" from the Children's Art Bazaar, consisting of thirty paintings chosen by the Director of the museum.

# Art Appreciation in the Elementary School

## An Annotated Bibliography . . . . . LEONARD M. BARKIN, Assoc. Prof. Art, SUNY College of Education, Geneseo, N. Y.

The recent resurgence of interest in art appreciation leads to a concern for teaching materials. While slides, framed reproductions, original works of art, visits to museums, using community resources, etc. fulfill the primary needs in art appreciation, the bound book still satisfies a particular function. A book can be used for individual exploration by the child either in school or at home; the book can serve a dual purpose—that of art appreciation and at the same time reading per se; the book, by the nature of its freedom to cover areas and develop approaches to art appreciation can serve a unique function of its own, which can supplement and enhance regular classroom procedures.

The definition we have used for "art appreciation" includes a concern for architecture, sculpture, industrial design, the crafts, film, television, etc. in addition to the study of painting which is traditionally connected with art appreciation. The lack of works in the bibliography of works in some areas (for example, industrial design) is a lack which should encourage writers, artists, and publishers to create suitable works for children in these areas.

The selection of books for use in the elementary school was judgmental, based on an examination of printing and illustration quality, content approach, and in many cases observation of use in an elementary school situation as part of the writer's Doctoral Project, *The Appreciation of the Visual Arts in the Elementary School*.

The following bibliography of works dealing with the visual arts is recommended for use with elementary school children in the teaching of art appreciation. Works were selected in the following categories:

- A. General works directed towards art appreciation (painting, sculpture, architecture, industrial design, etc.)
- B. Biographies of painters, architects, etc.
- C. Works in other fields which use as illustration works of art.

The list does not include works whose primary focus is directed toward working with art media unless there is a particular stress on appreciative factors.

The reading level is classified in terms of children's individual reading, that is Primary (ages 7, 8), Intermediate (ages 9, 10, 11) and Advanced (for reading levels above age 11).

The brief annotations indicate the content and approach of each book.

### BIBLIOGRAPHY

Alain. *The Magic Stones*. New York, Whittlesey House, c1957. 32 p. Narrative telling of development of architectural construction through the building of Notre Dame. Illustrated. Intermediate.

Barnard, Patricia. *The Contemporary Mouse*. New York, Coward McCann Inc., c1954. 48 p. Shows animal sculpture of different periods and cultures with a whimsical story of a mouse in the Boston Museum of Fine Arts. B and W Reproductions and Illustrated. Intermediate.

Bauman, Hans. *Caves of the Great Hunters*. New York, Pantheon Books, c1954. 158 p. The story of the discovery and art in the Lascaux Cave. Illustrated. Advanced.

Bland, Jane Cooper. *Art for Children*. Childcraft, Volume Ten. Chicago, Illinois, Field Enterprises, Inc., c1954. 138 p. Directed toward general appreciation of painting, sculpture, architecture and other areas. Excellent variety, quality and choice of reproduction material and accompanying text, color reproductions. Intermediate.

Bowles, Kerwin. *The Man Who Painted the Sun*. New York, Stravon Publishers, c1951. 32 p. Biography of Van Gogh written from the point of view of the people who knew him. B and W Reproductions and Illustrated. Intermediate.

*The Magic Painter: The Story of Rembrandt*. New York, Stravon Publishers, c1951. 31 p. Biography of Rembrandt told in a first person narrative. B and W Reproductions and Illustrated. Intermediate.

*Mike and The Giant: The Story of Michelangelo*. New York, Stravon Publishers, c1951. 32 p. Narrative of Michelangelo's life and work. B and W Reproductions and Illustrated. Intermediate.

Braymer, Marjorie. *The Walls of Windy Troy*. New York, Harcourt Brace and Co., c1960. 189 p. Biography of Heinrich Schlieman and the discovery of ancient Troy. Illustrated. Advanced.

Britten, Benjamin and Holst, Imogen. *The Wonderful World of Music*. Garden City, New York, Garden City Books, c1958. 59 p. The story of music illustrated with reproductions of works of art which show instruments, musical activities, and opera sets. Color Reproductions. Advanced.

Brown, Margaret Wise. *The House of a Hundred Windows*. New York, Harper and Brothers, c1945. 32 p. Paintings by contemporary artists and others shown with a narrative about a cat. B and W Reproductions and Illustrated. Primary.

Chase, Alice Elizabeth. *Famous Paintings: An Introduction to Art for Young People*. New York, The Platt and Munk Co., Inc., c1951. 103 p. A thematic treatment of painting in terms of games, sports, work, etc. Color Reproductions. Intermediate.

Coatsworth, Elizabeth. *Boston Bells*. New York, The Macmillan Co., 1952. 64 p. Story of John Singleton Copley becoming a painter in Colonial times. Illustrated. Intermediate.

Downer, Marion. *Discovering Design*. New York, Lothrop, Lee, and Shepard Co., c1947. 104 p. Shows design principles in nature photographs and art. Illustrated and B and W Reproductions. Advanced.

Duvoisin, Roger. *The House of Four Seasons*. New York, Lothrop, Lee and Shepard Company, Inc., 1956. 34 p. The story of painting a house illustrating color mixture and harmony. Illustrated. Intermediate.

Foster, Mitchell. *The Birdman: The Story of Leonardo Da Vinci*. New York, Stravon Publishers, c1951. 31 p. Story of Leonardo's artistic and scientific achievements. B and W Reproductions and Illustrated. Intermediate.

Gibson, Katherine. *The Goldsmith of Florence*. New York, The Macmillan Company, 1936. 209 p. Story of great craftsmen of Middle Ages, Renaissance, Colonial Period and recent time. B and W Reproductions. Advanced.

*Pictures to Grow Up With*. New York, The Studio Publications, Inc., c1942. 152 p. A picture book for browsing, showing contemporary and historical painting and sculpture, grouped by subject or theme. Color and B and W Reproductions. Intermediate.

*More Pictures to Grow Up With*. New York, American Studio Books, c1946. 144 p.

Hartman, Gertrude. *Medieval Days and Ways*. New York, The Macmillan Company, 1941. 332 p. Medieval life and history illustrated by works of art. B and W Reproductions. Intermediate.

Hogeboom, Amy. *Audubon and His Sons*. New York, Lothrop, Lee and Shepard Company, Inc., 1956. 210 p. Biography of John James Audubon as artist and naturalist. B and W Reproductions and Illustrated. Intermediate.

Holberg, Ruth Langland. *Gilbert Stuart*. New York, Thomas Y. Crowell, 1949. 183 p. Biography. Illustrated. Advanced.

Hill, Oliver, and Tisdall, Hans. *Balbus: A Picture Book of Building*. London, Pleides Books Ltd., 1944. 48 p. Short descriptions of building styles in houses, places of worship, ships, fortifications, etc. Illustrated. Intermediate.

Hughes, Langston. *The First Book of Rhythms*. New York, Franklin Watts, Inc., c1954. 63 p. Rhythm in art, music, sport, language, and nature. Illustrated. Intermediate.

Jessup, Ronald. *The Wonderful World of Architecture*. Garden City, New York, Garden City Books, 1956. 69 p. Story of archaeological discovery showing ancient and classical works of art. Illustrated. Advanced.

Kessler, Leonard P. *Art is Everywhere*. New York, Dodd Mead and Co., 1958. 90 p. Primarily an interest book for creative work, but contains a chapter on the field of art. Illustrated. Advanced.

*What's in a Line: A First Book of Graphic Expression*. New York, William Scott Inc., c1941. 34 p. Line quality illustrated by a narrative, showing the relationship between pictures and writing. Illustrated. Primary.

Kirn, Anne. *Full of Wonder*. Cleveland, World Publishing Co., c1959. 30 p. Shows the beauty of small objects in crayon rubbings—coins, feathers, buttons, etc. Illustrated. Primary.

Liang, Yen. *The Skyscraper*. Philadelphia, J. P. Lippincott Co., c1958. 30 p. Story of the building of a skyscraper. Includes discussion of city planning. Illustrated. Intermediate.

Lionni, Leo. *Little Blue and Little Yellow*. New York, McDowell, Obolensky, c1959. 38 p. A fantasy about two personified colors. Illustrated. Primary.

MacAgy, Douglas and Elizabeth. *Going For a Walk With a Line*. Garden City, Doubleday and Co., c1959. 44 p. Exploration of the concept of line in contemporary works of art told as a narrative. B and W Color Reproductions. Intermediate.

Moore, Lamont. *The First Book of Paintings*. New York, Franklin Watts, Inc., c1960. 69 p. Introduction to appreciation of art through discussion of line, shape, space, light, color, balance, rhythm, and unity as found in works of art, historical and contemporary. B and W and Color Reproductions. Intermediate.

Morrow, Elizabeth. *The Painted Pig*. New York, Alfred A. Knopf, Inc., c1930. 33 p. Story of a Mexican toymaker showing Mexican art forms. Illustrated. Intermediate.

Naramore, Elizabeth. *Farm on Fifth Avenue*. New York, Pantheon Books Inc., c1951. 32 p. Shows farm animals and other figures from sculpture in the Metropolitan Museum of Art collection. B and W Reproductions. Intermediate.

Ogg, Oscar. *The 26 Letters*. New York, The Thomas Y. Crowell Company, c1948. 254 p. History of the development of alphabetical forms. Illustrated. Advanced.

Paine, Roberta M. *How to Look at Paintings: A Guide for Children*. New York, Metropolitan Museum of Art, 1959. 18 p. A short guide to form in painting with eight colorplates to be pasted in by the child. Intermediate.

Parker, Kay Peterson. *What and What-not: A Picture Story of Art*. Boston, Houghton Mifflin, c1944. 61 p. Development of architecture and related arts told through the story of the building of a house. Illustrated. Intermediate.

Paschel, Herbert P. *The First Book of Color*. New York, Franklin Watts, 1959. 46 p. Explains the nature of color and light, and shows the processes of color reproduction in printing. Illustrated. Advanced.

Riley, Olive L. *The Adventure Book of Art*. New York, Capitol Publishing, Inc., c1958. 92 p. Primarily a stimulation for creative activity, but shows examples of related pictorial works. Color Reproductions and Illustrated. Advanced.

Ripley, Elizabeth. *Leonardo Da Vinci*. New York, Oxford University Press, 1952. 67 p.

*Michelangelo*. New York, Oxford University Press, 1953. 71 p.

*Van Gogh*. New York, Oxford University Press, 1954. 70 p.

*Rembrandt*. New York, Oxford University Press, 1955, 70 p.

*Goya*. New York, Oxford University Press, 1956, 70 p.

*Rubens*. New York, Oxford University Press, 1957. 70 p. Biographies. B and W Reproductions. Advanced.

Schlein, Miriam. *Shapes*. New York, William Scott, Inc., c1942. 42 p. Perception of shape in nature, construction, and art. Illustrated. Primary.

Simon, Charlie May. *Art in the New Land*. New York, E. P. Dutton and Co., Inc., c1945. 207 p. Short biographies of West, Copley, Peale, Stuart, Audubon, Bingham, Inness, Whistler, Homer, Eakins, Ryder, Sargent, Sloan, Davies, Bellows, and Wood. B and W Reproductions. Advanced.

Smith, Evelyn E. *The Building Book: About Houses the World Over*. New York, Howell Soskin, c1947. 79 p. Story of housing and shelter from the cave man to the present day. Illustrated. Intermediate.

Wheeler, Opal, and Deucher, Sybil. *Giotto Tended the Sheep*. New York, E. P. Dutton and Co., Inc., c1938. 96 p. Biography and work of Giotto. B and W Reproductions and Illustrated. Intermediate.

*Millet Tilled the Soil*. New York, E. P. Dutton and Co., Inc., c1939. 96 p. Biography and work of Jean Millet. B and W Reproductions. Illustrated. Intermediate.

Weisgard, Leonard. *Treasures to See*. New York, Harcourt, Brace & Co., c1956. 30 p. Shows to children the treasures that can be found in art museums and others. Color and B and W Reproductions and Illustrated. Intermediate.

# ART and SCIENCE—

JOHN LEMBACH

## *A Challenge to Art Education*

The art program in the elementary school is challenged by the increased emphasis on science in the elementary school.

This presentation is *not* an apology for that art program. It is an attempt to evaluate art in the light of rapidly and profoundly changing conditions. This talk is not an adverse criticism of science in the elementary schools. It is an attempt to enable both science and art to profit from changing conditions.

We live in a world of science in an age of science. Our mortal enemy, Russia, has marshaled all of the resources of science against us in an attempt to conquer us, or at least to enslave us in the fear of an atomic war. If there should be a third world war it would be all-out with an all-out use of all the monstrous devices of science. Our fear of the creations of science has made us worship science as the savior from the consequences of that science.

Thus, our elementary schools are confronted with a fear of science run mad, a fear which has made a profound impression on all of us. It is a survival fear. It grips our people, the people who determine *what* the elementary school shall teach, and *how* what is taught shall be taught. Under such circumstances it is inevitable that science should have a high rating in the curriculum. This ascending rating of science in the curriculum is *the* challenge to art in the elementary school program.

This is not to say that science does not deserve this important place. This is to say that it would be wise for art education to evaluate its present and future status in the curriculum in view of the current emphasis on science.

The consequences of this challenge to art in the elementary school are expressed here in nine mistaken attitudes toward art which we shall call misconceptions about art.

### *MISCONCEPTIONS ABOUT ART*

#### **1. Misconception: Art is not concerned with Truth.**

It is the truth that shall make us free in this age of fear. Science is concerned with truth. Art is not concerned with truth.

**Answer:** Art is concerned with truth.

*Dr. John Lembach is Professor of Art Education, University of Maryland and Secty-Treas. N.A.E.A. This article is from a speech given at a meeting of the Maryland Art Education Association.*

Both science and art are concerned with truth. Scientific truth is verifiable and applicable; It is truth based on material fact. Lyman Bryson has claimed that a "scientist has not value but truth, truth that can be verified by the senses." Scientific truth is external. Art is concerned with truth as an inwardly felt rightness and meaningfulness of things, ideas, and feelings. Art accepts the truth where it finds it. It is interesting to note that technology accepts the value of basic research, basic research being a search for truth for truth's own sake. Art has been, and is, interested in truth for its own sake.

There are truths that are more important than mere factual truth, truths that have to do with the individual. No man can see the truth unless he can see the truth about himself: Who is he? What is he? What can be his unique contribution to society? How much does he really know about himself? Art education deals with these human truths.

#### **2. Misconception: Art is opposed to science.** Art is the opposite of science.

**Answer:** Art is not opposed to science, though art is different from science. Art is usually an individual matter. Science is generally a group matter, especially today when the tasks before us are beyond the comprehension of any one man. In today's society the individual and the group *must work together*.

#### **3. Misconception: Art is not necessary in a world of science.**

Since we live in a world of science, science should have top priority. Art is not necessary in this world of science.

**Answer:** Art is necessary in today's world of science. Today's world is one of science and art, if we redefine art. Art is sometimes dismissed with the superficial observation, "Art is painting." Art is painting, as much painting experience as each child in the elementary school can be given, but art is also many other art experiences such as modeling, carving, drawing, feeling, thinking, comparing and relating, becoming sensitive to life. Art is no more just one art than science is just one science.

Today art is broad and deep. "Art" has changed to "the arts." The arts include many and varied art experiences, rather than just a few: two D and three D, black and white and color, representational and non-representational, old materials and new materials,

new and old uses of old materials, designs and pictures and drawings, old masters and modern masters, etc.

These broad art experiences fit a broader world. Science demands breadth and flexibility. The arts provide such breadth and flexibility. Art is necessary as science is necessary today.

#### 4. **Misconception: Art is a frill.**

Under the pressure of a science-oriented curriculum there are those who consider art a frill, that is, a subject which may be retained tentatively during prosperous times as so much cultural window-dressing, and dropped during times of crisis as an unessential appendage. A frill wastes time and money and benefits only a select few.

**Answer:** Art is not a frill.

Art is an essential subject for two reasons:

Today's thickly populated world is beginning to place more value on the individual. Art's unique contribution to the elementary-school program is its ability to stress the importance of the individual and to develop the individual through creative self-expression.

Today's problems require creative solutions. Creative solutions require imagination. Imagination takes us above and beyond the facts so that we may see the facts in dynamic perspective. Art can stimulate the imagination and so develop that which is creative in individuals.

We are thankful to science for making it possible to live longer, but what do we live longer for? Under what conditions do we live longer? The creative in art can make the longer life worth living in terms of quality. Art is not a frill.

#### 5. **Misconception: Art is not practical.**

Science is practical. Art is not practical in a practical world. We must be practical if we are to survive. This country has grown rich, prosperous, and powerful because it has been practical. Why is it not wise to continue to be practical, the reasoning continues. People can see what benefits they get from science immediately and directly. They cannot see how they profit from art, so science is practical and art is not.

**Answer:** Art is practical.

It is necessary, here, to describe the word "practical." In the narrow sense practical describes an obvious, immediate, one-to-one correspondence between cause and effect such as putting down a quarter for a bottle of milk, and getting the bottle of milk. Practical also refers to the American ability to get things done. And yet, getting things done presumes the operation of this one-to-one cause-and-effect relationship. In other words, if we get things done we can physically see things get done immediately and directly.

It is interesting to note that the many unanswered

questions in science today force scientists to realize that only being practical in the narrow sense is not to be practical. Through the imagination we can look far ahead. Science needs the ability to look far ahead since it is going so fast and has become so complex. So what could be more practical than a dynamically stimulated, expanding imagination? Imagination is the business of art education.

Today's world is too subtle for *just* the narrow practical point of view. Many significant things such as subtle, constant change do not happen immediately in an obvious cause-and-effect relationship, so it is unwise to have only the narrow, practical approach to all matters. For their own survival Americans would be wise to adopt a broader view of the word "practical" as meaning getting results in the long run, as well as the short run, getting results beneath the surface as well as on the surface, and getting results within the personalities of human beings as human beings.

Art is practical in the broad sense of practical because of what art does *with* human beings and *to* human beings.

#### 6. **Misconception: Art is not rational.**

If ever there was a time for reason that time is now. We survive through reason in a rational world. Science is rational. Art is not rational.

**Answer:** Art is rational in its own way.

Being rational, that is, *logical*, is important. But man himself is neither logical nor illogical. He is psychological; that is, he operates in terms of the logic of his mind and personality rather than in terms of strict, cold, mathematically exact logic.

Art, too, is psychological, that is, it operates in terms of the personality of the individual and the group.

It is interesting to point out here that we Americans don't always justify all we do in terms of strict reason, so-called. There seems to be a justification higher than reason, and that reason is ourselves. We do what we do, at times (and in the name of American freedom), in answer to an inner compulsion. Art encourages such inner compulsion through creative self-expression. So, like the individual, art is rational in its own way.

#### 7. **Misconception: Art benefits only a few.**

Science benefits us all, so we can't waste time catering to the few with art. We must satisfy the needs of the many with science. After all, the reasoning goes, our schools are for all, in the spirit of American democracy, so let us stress science which benefits all.

**Answer:** Art benefits many more people than it is given credit for. Art's benefits go to three groups of people:

(a) Those who have talent in one or several of the

arts. Leadership in a democracy often comes from such a creative minority. Art encourages and develops this creative minority.

(b) Those who enjoy a measure of appreciation from the art experience.

(c) Those large numbers of children in the elementary school who, through their exposure to the arts, have opened up to them new avenues of creative expression and exploration of the self.

We all need the arts if we would carry our standard of living beyond mere brute existence up to a human level. The arts provide visual and sensual experiences unique to the arts. To dream is human. The arts encourage us to dream, and convert our dreams into the reality of self-expression and self-realization.

To dream is to project one's self beyond the fact, and beyond the here and now. We all need the arts if we would be ourselves in an autonomous world of digits, cogs, and ciphers. Art can contribute to the self through the development of self and the fulfillment of that self. The purpose of art education in the elementary school is to give all children an opportunity to grow educationally through an exposure to a varied and meaningful program of educationally sound art experiences. So art benefits many, not just a few.

**8. Misconception: Art is not concerned with survival.**

Today our underlying fear is for survival. Science is directly and basically concerned with survival. We cannot see, so some people think, how art is even indirectly connected with survival. Without survival through science there would be no art.

**Answer:** Art is concerned with survival.

Man does not live by bread alone. The Russians would, if they could, have us live by *guns alone*, as brute facing brute blinded by the lies of Soviet propaganda. If art stood in the way of survival the Russians would be the first to discourage the arts. The arts flourish in Russia today, so the arts must have survival value.

Physical survival which is only physical survival is not survival. If we survive, we survive for something—a better way of life, which the arts can help make possible. If we survive, we do so as distinctively different individuals capable of making unique contributions to our society through creative self-expression provided by the arts. Life is living. Living is far more than mere physical existence. In a sense, this higher type of survival is a state of mind, a self-confident attitude which the arts experience can make possible. And so, art is concerned with survival.

**9. Misconception: Art is not basic.**

In a world of progressively more rapid change it is important for us to be basic in our thinking. In the

race for survival we must be conscious of essentials. Science is basic; art is not basic.

**Answer:** Art is basic.

The International Society for Education Through Art was founded on the premise that art is *basic* to education. President Elkins of the University of Maryland spoke of two basic essentials to education, freedom and discipline. Art works toward the development of both freedom and discipline, realizing that you cannot have one without the other.

To indicate how basic art is here are five words which are basic to life today. Art is vitally concerned with ALL five words:

1. Individual—One of the greatest contributions to elementary-school education is what art does for the individual. Our vaunted stress on individualism would be meaningless without the art experience in the elementary school.

2. Expression—Art is expression, individual self-expression.

3. Imagination—The artist's stock in trade is imagination. Imagination is the motivating force in the child's elementary-school creative art experience.

4. Communication—if we understand art, it can be one of the most effective forms of communication, person to person.

5. Understanding—Through enabling the individual to express himself through the art experience by using his imagination as a means of communication, art can facilitate an understanding of the individual and of society.

Art makes it possible for us to enjoy the object itself for itself without searching for a false reason for so doing. The object is allowed to be faithful to its own identity. This is basic.

Art makes it possible for us to enjoy doing something just for the joy of doing it without covering up our lack of justification with some false reason. The experience is allowed to be faithful to its own identity. This is basic.

The dynamic aspect of art is basic. Through the arts we communicate fire, as in the dance. The arts provide the opportunity for passionate assertion which is an antidote to fears which could paralyze us, or at least reduce us to an assertion-less, bovine existence.

The wonderful bounty of science has reduced man's physical labor to such an extent that we feel the paradox of the pressure of leisure. The problem of leisure is the problem of knowing what to do with one's self while alone with one's self. This is where art can be, and is, basic.

Art is basic in the aesthetic contribution it can make to the educational life of children. We refer to a sense of beauty which gives life a special sparkle.

*continued page 24*

# SPOTLIGHT on NEA



HAZEL DAVIS

Carl Purcell Photo, NEA

## *What the NEA Research Division Does*

One way to answer the question, "What does the NEA Research Division do?" is to look at some letters answered during a typical day in our information section.

And so, on a Friday morning in October, we look at the letters answered on Thursday. There are 49 of them—a sample from the average of about 1100 a month that the Research Division answers.

About one-fourth of these letters came from high-school and college students. This proportion is a little higher than it will be later in the school year. Another one-fourth came from parents, businessmen, publishers, and from some who gave no clue as to background. But the larger group—about one-half of the total—can be identified as being from members of the teaching profession. What do all these people ask for, and how does the program of the NEA Research Division relate to their efforts?

On top of the pile is a letter from a teacher who wants information on "federal aid for schools." As far back as 1923, when the Research Division was less than a year old, its first report on this subject was issued, entitled "Can the Nation Afford To Educate Its Children?" John K. Norton, later a professor at Teachers College, Columbia University, was then Director of the Division. But each director since—William G. Carr, Frank W. Hubbard, Sam M. Lambert—has been equally concerned with the cumulative research that demonstrates the need for federal support for the schools.

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*Hazel Davis is Associate Director, NEA Research Division.*

The Research Division staff likes to think that it has had a part in bringing about the state of affairs where two rivals for the Presidency of the United States do not debate whether federal support for the schools is to be provided; they differ only on the form that it will take. And so, for the correspondent requesting it, there is a wealth of information on federal aid and school support—studies by the Research Division, by the NEA Committee on Educational Finance, and materials that the Division has helped the NEA Legislative Division to prepare.

By providing staff service for the NEA Committee on Educational Finance, the Research Division has been able to build on its earlier long history of studies in state school financial structures, state and local tax systems, and the distribution of school costs among the various levels of government.

Here is a handful of letters from teachers, supervisors, and principals, asking various questions about elementary education: evaluation of a course in Spanish in an elementary school, on length of day for first-grade pupils, on the status of kindergartens, on what to do for a case of mirror reading, on teaching the mentally retarded. And here are others that ask for information on secondary education: a program for slow learners is being planned, the course of study in American history is being revised, school drop-outs are being studied.

Questions that deal with curriculum and method will not go unanswered; but, for the most part, these are not areas of basic research by the NEA Research

*continued page 19*

*Walter Gropius*

innovator

1

this article initiates  
a series concerned  
with artists  
who were innovators  
in their special  
areas of inquiry.

by harlan hoffa

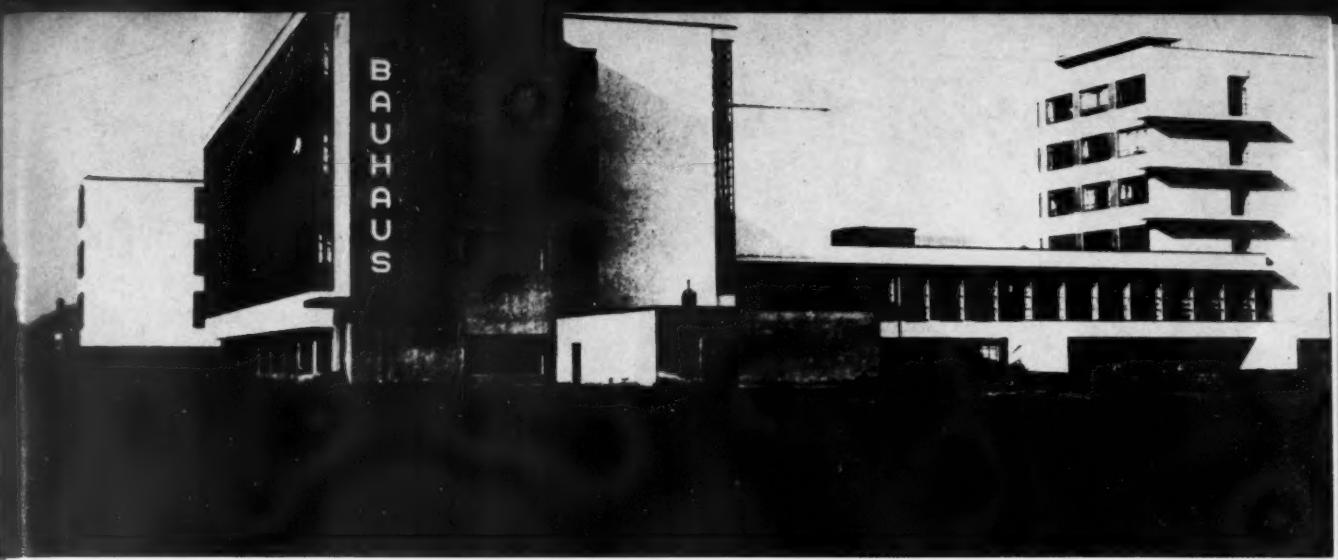


In 1937, three years after leaving his native Germany, Walter Gropius was the guest of honor at a dinner in London and it was on this occasion, just prior to his departure for the United States, that Herbert Read said, "Gropius belongs to the whole world". This acknowledgment is no less true today in 1961, nearly a quarter of a century later, for few men have so distinctly characterized their era through a lifetime of creative work or have contributed more meaningfully to it. Whenever there are discussions of contemporary architecture, community planning, industrial design, art education, the inter-relationship of the arts, or the social bases of the arts in an industrial age, the name Gropius will invariably be heard.

For art educators his primary contribution was, of course, through the Bauhaus and had this been his only known accomplishment his fame would have been well and justifiably assured. In retrospect it seems remarkable that in the brief chaotic years from 1919 to 1928 Gropius built the Bauhaus from the union of two virtually unknown German art schools into an international movement whose vitality has grown increasingly potent with the years. It would, however, be unjust to suggest that his reputation has been solely or even principally derived from this single factor. He is equally renowned as an architect, industrial designer and community planner and if, for one reason or another, the Bauhaus had never come into being his contributions in these areas would have assured him a full measure of acclaim. Art education would have been the poorer, however.

Gropius' establishment of the Bauhaus, with its program of education in art conceived uniquely for the contemporary scene, was the direct outgrowth of his sensitivity to the potentialities and the problems inherent in

harlan hoffa was recently appointed chairman of the art education dept., boston university, boston, massachusetts.



the bauhaus school in dessau

the relationship of the arts to an industrial economy, and his driving desire to "bridge the disastrous gulf between reality and idealism". In 1958 he reiterated the philosophic basis for the founding of the Bauhaus as follows:

... A society such as ours, which has conferred equal privileges on everybody, will have to acknowledge its duty to raise the general level of responsiveness to spiritual and aesthetic values, to intensify the development of everybody's imaginative faculties, in order to create the bases from which eventually the creative act of the artist can rise, not as an isolated phenomenon, ignored or rejected by the crowd, but imbedded in a firm network of public response and understanding.

The realization that only a broad educational attempt would eventually create these premises for a greater cultural unity had caused me to establish the Bauhaus. . . .

Thus it is obvious that for Gropius the Bauhaus was not so much an end in itself as a means to an end of much more imposing significance; namely that of creating the dynamics of a rapport between the artist and the industrialized society of the 20th century.

**Background:** A full understanding of the significance of the Bauhaus depends to a large extent upon the ability to see it not as an isolated entity, or a historical curiosity, but as the natural consequence of an interaction of the social conditions and the aesthetic aspirations of an epoch which had its beginnings in the 1850's and which continues unabated into our own time. Mid 19th century Europe saw the growth of two apparently unrelated cultural factors which, ultimately, were to affect the formation and the unique character of the Bauhaus: the first was the increasing industrialization of Western Europe, and the second, the beginnings of the rebellion among artists against the control of art by the all-powerful academies. In a statement on the guiding principles of the Bauhaus Gropius has pinpointed their relationship as follows:

... the revolution in aesthetics has given us fresh insight into the meaning of design, just as the mechanization of industry has provided new tools for its realization. Our ambition was to rouse the creative artist from his other-worldliness and reintegrate him

into the world of realities; and at the same time to broaden and humanize the almost exclusively material mind of the business man.

As early as the 1850's individual craftsmen in England and much of Western Europe were becoming painfully aware of the difficulty of competing with the flood of cheap products from industry. In an effort to counteract the disfranchisement of the craftsman William Morris attempted, in the 1880's, to establish the superiority of hand craftsmanship over the products of industry by advocating a return to the medieval conception of a community of craftsmen. While Morris' efforts were seemingly predestined to failure, his concern with the problems of the isolation of the artist-craftsman from the mainstream of economic life was shared by many thoughtful persons, and in Germany this concern led to the formation of the Deutsche Werkbund in 1907. The Werkbund was established to serve as a co-operative agency wherein artists and designers could utilize their skills and aesthetic sensitivities in the solution of problems of design for industry. This organization ultimately lost its force due to the inability of artists to understand the processes of industrial production but it was through his early leadership in the Werkbund that Walter Gropius first recognized the necessity of unifying the arts into a cohesive and productive force in a society that was increasingly objective and materialistic.

**The Beginnings:** In 1910, after three years in Berlin as an assistant to Peter Behrens, Gropius opened his own office and by the outbreak of World War I he was firmly established as one of Europe's foremost architects. This early reputation grew almost wholly from the design of two buildings, the Fagus shoe-last factory (1911) and the Werkbund Exhibition Building (1914), in which the potentialities of steel framed-glass-sheathed structures were exploited to a degree never before known—and seldom since equaled. World War I interrupted his work as an architect but while serving with the German Army Gropius was summoned to an audi-

# Gropius

innovator

ence with the Duke of Sachen-Weimar to discuss taking over the directorship of the Weimar School of Arts and Crafts. He asked for and was granted "full powers in regard to reorganization" and in the spring of 1919 assumed control of the Weimar School of Arts and Crafts and the Weimar Academy of Fine Arts which he united as Das Staatliche Bauhaus Weimar. This constituted

... the first step toward the realization of a much wider plan—in which (the) primary aim was that the principle of training the individual's natural capacities to grasp life as a whole, as a single cosmic entity, should form the basis of instruction throughout the school. . . .

He realized that

... to make this possible would require a whole staff of collaborators and assistants: men who would work not automatically as an orchestra obeys its conductor's baton, but independently although in close cooperation, to further a common cause.

The "collaborators and assistants" whom Gropius assembled in the Bauhaus were drawn initially from two groups: artists of unchallenged creative capacity and skilled craftsmen, the students working equally with both. The roster of the faculty at the Bauhaus has much of the character of a Who's Who in Art for it included, at one time or another, such greats as Paul Klee, Wassily Kandinsky, Lionel Feininger, Gerhard Marcks, Laszlo Moholy-Nagy, Marcel Breuer, Mies van der Rohe, Josef Albers, Oscar Schlemmer and Herbert Bayer.

This faculty, imposing though it may be, was only the means whereby the idea of the Bauhaus was implemented, however, and for art educators it is the conceptual scheme behind the Bauhaus which is of primary significance. A complete analysis of this scheme was put forward by Gropius in 1923 in *Idee und Aufbau des Staatlichen Bauhaus Weimar* (translated in part in *Bauhaus 1919-1928*) and in 1937 in *The New Architecture and The Bauhaus*. The essence of these writings is captured in one sentence from the first source:

The guiding principle of the Bauhaus was . . . the idea of creating a new unity through the welding together of many arts and movements: a unity having its basis in Man himself and significant only as a living organism.

The words "unity" and "synthesis" are often used in Bauhaus publications and it is perhaps by breaking down the hierarchies within the arts that the Bauhaus has most significantly influenced art education. The re-



werkbund exhibition building

1914



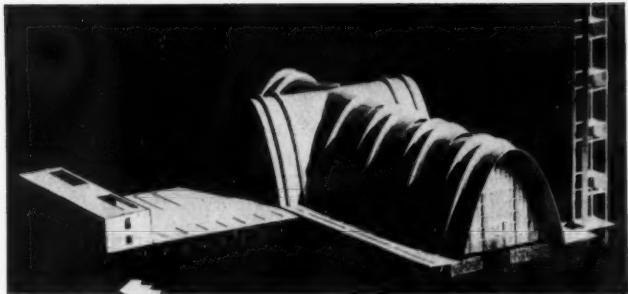
1911

fagus building

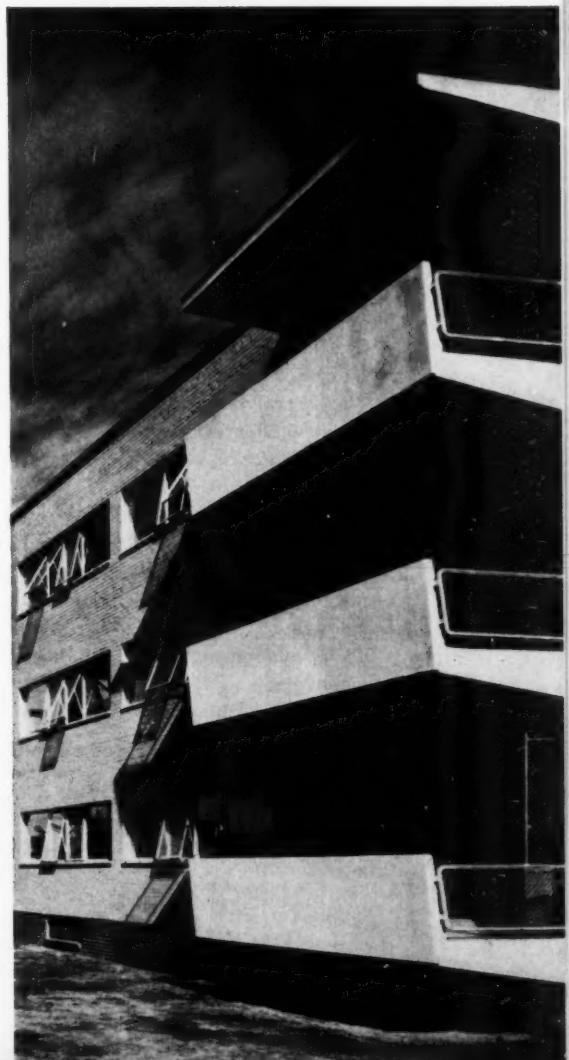
discovery of a fundamental unity between the "fine" and the "applied" arts, between "art" and "craft" and between the object designed for industrial production and the unique product of an individual artist or craftsman, has contributed greatly to the removal of artificial barriers to a universality of aesthetic experience. The Bauhaus shared with art educators the assumption that art should be in the public domain, rather than the private property of a self-appointed minority of aesthetes, collectors and patrons, or scholars and critics.

**The Curriculum:** The means by which the Bauhaus objectives were attained are implicit in the dual artist-craftsman instructorship system (effective until 1925) and in the curriculum itself. The curriculum was structured in three strata with screening procedures between each of those levels. The first period of study, known as Preparatory Instruction, lasted for six months and consisted of elementary training in design and experiments with different materials. This program was developed by Johannes Itten and later refined by Moholy-Nagy and by Josef Albers. It covered the entire range of Bauhaus teaching in elementary form. At the end of this program the students were screened by their faculty and only those who had demonstrated a satisfactorily high level of achievement in the quality of their work and in their "personal capacity" were permitted to continue on to the second phase, known as Technical Instruction. The Technical Instruction was undertaken as a legally bound apprentice in one of the training workshops (stone, wood, metal, clay, glass, color or textiles) and was supplemented by the advanced study of nature, analysis of materials, theory of space, color and composition, technical construction and representation, and instruction in materials and tools. At the end of three years of study the pupils, "if proficient enough", were granted a journeyman's certificate from the local trades council and, after an examination, a certificate was issued by the Bauhaus attesting to the completion of their programs. Especially promising students were allowed to continue into a third phase of the program known as Structural Instruction, the duration of which varied according to the circumstances and talents of the individual concerned. This was essentially a work-study arrangement in cooperation with a local trade group or industry and upon successful completion of this phase the student received a Master diploma.

(Continued on page 26)



torreon church  
a mexican project by walter gropius.  
the shells are reinforced concrete. three  
of the shells overlap each other  
admitting light between their edges.



—the dormitories

# CHILDREN'S ART MONTH . . .

## *An Opportunity for Art Education*

ELIZABETH B. CLARKSON

During March 1961, educators throughout the United States will take an active part in celebrating the first Children's Art Month, the purpose of which is to emphasize the value and importance of participating art for the development of all children. This Month will give educators an opportunity to direct local attention to their own art programs.

The Crayon, Water Color and Craft Institute,\* sponsor of Children's Art Month, has enlisted the co-operation and enthusiastic support of many national organizations. It will disseminate nationwide publicity on the value of art for children.

By taking advantage of this national emphasis on art education the educator can accomplish these four main objectives:

1. Build better public understanding and support of art education to demonstrate to school administrators, school boards and the community the true significance and importance of art education in our schools
2. Acquaint the public with their school arts and crafts programs and facilities.
3. Illustrate what children's art activities can do for all children and to encourage the community to show they care.
4. Highlight special art education problems, needs or accomplishments and to pay tribute to arts and crafts educators and leaders who have given outstanding service.

*A Small Exhibit or a Community-wide Program—Both Excellent Ways to Celebrate Children's Art Month.*

A small start, such as a single exhibit of children's art held in the classroom, hall, or school gym with a release to the newspapers announcing that this is in connection with Children's Art Month, would be a foundation on which to build a more elaborate program in subsequent years. On the other hand, some educators may wish to take advantage of Children's Art Month by planning a community-wide celebration.

\*The Crayon, Water Color and Craft Institute, Inc. a non-profit association of leading U. S. manufacturers of children's art materials was formed in 1936, to develop quality standards for paints, crayons, chalk and craft materials and to be of service to the industry, the school and the public. The CP, Certified Products, seal of quality and safety is well known by educators.

In addition to scheduling an exhibit of students' work, any teacher can use this Month as a reason for inviting parents to participate in such art activities as clay modeling, drawing or painting. An artist or architect can be invited to speak on such a subject as art in our daily lives. An art field trip may be scheduled to coincide with the Month. The possibilities are almost limitless.

Organizing a community-wide committee for a project such as this is an ideal way to gain broad participation and to reach a wide segment of the public. The committee may be as small or as large as local circumstances warrant. Naturally it should include an educator interested in art, either as a chairman or a member. The committee should also have representatives of local agencies and organizations concerned with children and youth. Civic officials, community leaders, with perhaps the Mayor as Honorary Chairman, will enhance the publicity value of the committee.

The PTA can participate by devoting their March meeting to children's art. They may have a speaker on a related subject, or turn the meeting over to the art educator to discuss the art program or to demonstrate specific art activities.

School and local librarians may very likely prove to be valuable allies. Libraries usually have window or table displays and small exhibits. These could well center around children's arts and crafts during March with special attention called to books on art, careers in art, and fine book illustration. A library is an excellent setting for a poster illustrating Children's Art Month since libraries help to broaden the scope of the average citizen's interest.

Museums too which have interests closely paralleling those of art education will no doubt want to emphasize children's art at this time. They may wish to hold an arts and crafts exhibition, schedule a symposium on a topic such as how participating art develops a well rounded child, or schedule a special museum tour for the children to stimulate an interest in art.

*National organizations inform local groups about Children's Art Month.*

As part of the efforts to draw nationwide attention to Children's Art Month and help the educator capture public interest, The Crayon, Water Color and Craft

Institute has informed many national organizations about the Month, its purpose and its possibilities. The response to the requests for cooperation indicate great national interest. Many groups have authorized their names to be included in the list of cooperating organizations. Others have offered their assistance on an unofficial basis.

The Institute will provide each of these organizations with material for their own publications on how local chapters and councils can participate in the Month's celebration. It is therefore hoped that at the community level many local groups will feature children's arts and crafts in some manner during this Month. The educator, or CAM committee, may wish to seek their individual support. A partial list of cooperating organizations is given below:

Big Brothers of America  
Boys' Clubs of America  
Camp Fire Girls  
Chamber of Commerce of the United States of America  
Girls Clubs of America  
Girls Scouts of the United States of America  
The National Art Education Association  
National Foundation  
National Kindergarten Association

*Some suggestions for stimulating community interest and support.*

Almost every educator can use this Month to highlight art activities. Many may wish to schedule annual events during March to take advantage of the attention focused on Children's Art Month. Some will find this all they can do.

Other educators may want to enlist additional community support in order to provide a wider audience for the art education story and to make lasting and influential friends for the school as well as for art education. Awakened public interest helps the school administrator too.

As suggested previously a committee, small or large, representing cooperating agencies is an excellent device. This committee may plan a program of activities for the Month. It stimulates and assists local organizations in carrying them out. It coordinates the activities and advises local newspapers, radio and television about them.

The art educator cannot carry out a broad program alone. Even a committee should seek the support of others and limit its activities to suggesting, coordinating and informing the public.

It should be emphasized that in all exhibits there be a brief statement on how to judge children's art. This is the art educator's opportunity to acquaint the public with the highest goals of art education.

Women's groups or clubs can be asked to devote March meetings to children and art.

Religious organizations including churches may exhibit children's art.

Department Stores may display children's art in their windows or inside the store. Banks, hotels and movie theatre lobbies are also good places for exhibits. Manufacturing plants may wish to feature an exhibit of art by employee's children.

Posters on Children's Art Month may be placed in the windows of local retailers, restaurants, and other business catering to the general public.

Business men's clubs can be asked to schedule luncheon talks on a topic such as art in the business world.

Youth organizations may want to schedule their own programs or exhibits of arts and crafts. All public awareness of the value of participating art helps art education.

Organizations such as the Chamber of Commerce may want to work with art educators letting the children prepare art work on chosen theme adopted to community need—Our town is a good place to live; to work; to play; to shop.

It is hoped that these suggestions will stimulate many more ideas of particular interest to your communities.

*National publicity for Children's Art Month.*

All known calendars listing special annual events have been notified of Children's Art Month, March 1961.

National magazines have been asked to carry announcements and feature articles.

Shortly after January, releases on Children's Art Month will be sent by the Institute to nationally syndicated columnists and to wire services. National and local radio and television stations will be asked to carry public service announcements and to feature art education on women's and children's programs.

Proclamations from the President and State Governors will be sought and it is suggested that educators ask their Mayors to make special proclamations.

*Evaluation*

Whether your participation in Children's Art Month has been minimum or maximum, it would be of help to the field of art education if you record your experiences and share the news of your experience. Won't you please send copy of your evaluation report to 1201 Sixteenth Avenue N.W., Washington, D.C. or to the Crayon, Water Color and Craft Institute, Inc., 420 Lexington Avenue, New York 17, N.Y. A summation of these reports will appear in a later issue of *Art Education*.

*Elizabeth B. Clarkson, Executive Secretary  
The Crayon, Water Color and Craft Institute, Inc.*

## Periodicals in Review

The battle continues! John "St. George" Canaday strives valiantly to stomp the last vestiges of life out of the evil dragon "Abstract Expressionism". And "Sir" Thomas B. Hess belabors him for a near-sighted fool attacking the princess in error. While this battle is fought in the pages of the *New York Times* and the *Art News* respectively, a soft voice from another land voices a thought which deserves serious consideration. The voice is that of Mieczyslaw Wallis an art historian from Poland writing in the fall 1960 issue of *The Journal of Aesthetics and Art Criticism*. After discussing the differences between objective and non-objective painting and briefly describing the genesis of non-objective painting Wallis states, "We . . . are not in the least compelled to choose between non-objective and objective painting. We are not compelled to renounce either the elemental joy given to us in the contemplation of the infinite variety of real or fantastic things in the works of objective painting or the subtle sensual delight resulting from the intercourse with certain arrangements of colored areas, shapes, lines, and textural effects in the works of non-objective painting. For objective and non-objective painting . . . can co-exist as two great branches of painting . . .".

One aspect of objective painting and its relation to photography is discussed in the September issue of *Camera* magazine. This is to be found in a section devoted to a short survey of landscape painting and photography and a presentation of similarities and differences between the artists' and the photographers' approach to landscape. The text is accompanied by fine and pertinent illustrations.

For the "subtle, sensual delight" of non-objective painting and sculpture you are recommended to the September 27th issue of *Look* magazine which carries Charlotte Willard's article "Women of American Art". This article presents short statements accompanied by a color portrait-with-work of Georgia O'Keeffe, Grace Hartigan, Louise Nevelson, Helen Frankenthaler, Claire Falkenstein, Joan Brown and Lee Bontecou. The article is a splendid reminder that, in art as in all other areas of life today, women hold places of prominence.

The pleasures of art of the past, sometimes abstract sometimes not, may be seen in articles in the October issues of *L'Oeil* and of *Connaissance des Arts*. *L'Oeil* carries Raymond Bloch's story of "Discoveries in Etruria". He describes the interesting method used to peer into Etruscan tombs through periscopes in order to determine if there are objects of worth to justify digging into the tombs. Some of the works discovered are illustrated; five of the illustrations are in color. There are also photographs depicting the method used to examine the tombs. *Connaissance des Arts*' article by Michel de Beurdeley describes similar finds from the other side of the world. These are the charming figurines in clay found in Chinese tombs dating from Circa 1000 B.C. to Circa 1000 A.D. Illustrations of thirteen such figures are shown. Among them is an extremely handsome Tang sculpture of a polo player on horseback.

Grave robbing has attained respectability in our time. It is however, somewhat ironic that when tombs are discovered which were looted at earlier times their looters are described as vandals. I wonder if the Etruscans or Chinese whose tombs have been emptied of their treasures would have made a distinction between the "vandals" of the past and the archaeologists of today.

The issue of *L'Oeil* also contains an article by Francois Daulte titled "Truer than Nature". He shows reproductions of portraits by Toulouse-Lautrec with accompanying photographs of the models. The two are most interesting to compare.

Of interest to visitors to New York is the fact that America House now has its own building at 44 West 53rd Street. A brief article with pictures of these new quarters appears in the October issue of *Interior*. The building should be well worth visiting. In the article a new America House service: "The Architectural and Interior Design Consultation Service set up specifically to bring together the architect or designer to work out personalized and significant custom installations at the wholesale price." This service is established through the assistance of a Ford Foundation grant.

Alfred P. Maurice, Director, Kalamazoo Art Center, Kalamazoo, Mich.

NEA RESEARCH . . . from page 11

Division. University schools of education and psychological laboratories, departments of research in local and state departments of education work intensively in these fields. The many specialized departments of the National Education Association have reported studies and statements of policy on many of these topics, and correspondents are referred to sources of helpful information, are sent excerpts from NEA publications, and often are provided with selected reference lists.

The Research Division maintains a reference library, stocked with the reports of the NEA and all its departments, committees, commissions, and other working units. U. S. Office of Education reports from early years and other federal governmental reports are on file for ready reference. Documents from state and local systems and a selected collection of current books and pamphlets are kept up to date. This working reference library, staffed with four trained workers, is an unfailing source of information both for answering letters and for the Research Division's own basic studies. Not only the Research Division, but all units of the NEA staff use this library.

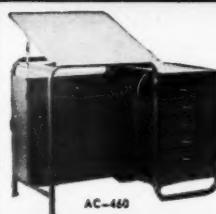
The Research Division makes occasional general surveys on certain phases of the administration and management of schools. For instance, such a survey questionnaire, recently tabulated in the Statistical Section, has recent data on the questions raised about length of day for first-grade children and on the trends toward increasing the number of kindergartens. These brief tabulations are being organized into Research Memos by one of the six Research Assistants who do much of the writing of Research Division materials.

But to go back to the sheaf of letters. Nearly half of them deal with questions related to the teaching profession. Here is another area, along with school finance, where the Research Division makes a unique contribution.

A wealth of detailed information is available about the teaching profession that can scarcely be matched for any other occupation, thanks in large part to the Research Division's investigations.

Every year the Division reports on teacher supply and demand in public schools in each state. Every year it reports for each state the number of teachers and their average salaries. Every year it reports a variety of other figures on the economic status of teachers. Every year it reports on minimum and maximum salaries scheduled by the leading urban school systems. A detailed study of salaries paid in public school systems to nearly 30 different groups of employees alternates biennially with an equally extensive study of salaries paid in colleges and uni-

**HARCO ART and DRAFTING TABLES**



AC-460



AC-100

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versities. Studies of supply and demand on college faculties are also made in alternate years. Court decisions involving teachers are reviewed annually. Class size is reported upon biennially. At longer intervals, of about five years, a general survey is made of personnel procedures affecting teachers.

This flow of studies is based on questionnaire replies from state departments of education, state education associations, college and university administrators, local public school superintendents and principals, and classroom teachers. Occasionally a special group, such as teachers of one-room schools, or substitute teachers, will be singled out for a questionnaire study. During 1960-61 a survey will be made that will call for help from kindergarten teachers, another will be addressed to directors of guidance in high schools.

The extensive use of questionnaires is itself being studied by the Division, and an effort is under way to develop small-sample techniques. Several opinion polls of classroom teachers and principals are scheduled for the coming months.

The accumulated data from past and current studies means that up-to-date information is available for answering the several letters from salary committees, asking for a variety of items on the economic status of teachers. There is information, also, for the person inquiring about salaries of school nurses.

Various other questions appear in these letters. A committee wants help in revising the local sick leave policy. An association leader has asked for materials on professional ethics; she will receive copies of the NEA Code, and her letter will go to the staff representative of the NEA Committee on Ethics for further help. (Other letters on highly specialized topics may likewise be referred to NEA units that are prepared to give further help.)

Several letters raise questions that can be answered in part by the work of the two lawyers on the Research Division staff. Legal advice cannot be given, but the Division's analyses of court decisions and statutes will help the teacher who asks about the extent of the use of loyalty oaths for teachers. Another asks about the deductibility of educational expense in computing one's income tax. A college professor wants the latest information on teacher liability for pupil injury.

The role of the Research Division in serving for many years as staff contact for the NEA National Council on Teacher Retirement has meant that the Division has an answer for the magazine editor who writes for the latest data on court decisions on teacher retirement laws.

Two other letters in the day's folder also reflect the Research Division's contact with an NEA Committee, the one on Credit Unions. A county teachers association in North Carolina has written to inquire about

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the procedure for obtaining a credit union charter, and the executive of a national organization of a specialized group of teachers wants to know if it can organize a nationwide credit union for the group. The quarterly newsletter of the NEA Committee and the experience gained in working with the Committee will help in replying to these queries.

Seldom a day passes without requests from high-school or college students on teaching as a profession—along with questions on sources of scholarship aid, on requirements in various states, on the location of accredited teacher training institutions. Memorandums or reference lists are available to help such correspondents.

To describe the Division's work in terms of one day's letters answered by the Information Section, of course, gives a far from complete picture, but it does serve to suggest the personal contact of the Division with individual members of the Association, and the variety of materials it prepares.

The Statistical Section, the Library, the Research Assistants, and the Information Section have been mentioned. Two Research Associates have a variety of special writing and conference assignments. An administrative assistant and a small group of secretaries staff a coordinating central office.

The Typing-Production Section prepares for duplication the various releases of the Division—short and informal Research Memos, mimeographed in relatively small quantities, as well as typing for reproduction the Research Reports which for the most part present repetitive studies; the Research Monographs, which represent major non-repetitive studies; and the quarterly *Research Bulletin* which gives the high lights of all longer and more detailed studies. The publications editor has responsibilities for each of these items, which may total fifty or more in a single year.

Four assistant directors and the associate director have program responsibilities in their own fields:

Victor O. Hornbostel in state and local school finance; Ray C. Maul in teacher supply and demand and higher education; Glen Robinson in federal-state financial relationships and in statistical procedures; Martha L. Ware in school law; Hazel Davis in the salaries and economic status of teachers. These individuals and to a greater degree the director must meet many demands for consultation and conferences with other units of the NEA staff and for participation in working committees. The Expanded Program of the Association has increased the demand on the Division, and has offered it increasingly wider opportunities for participation in the total program of the Association.

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# NEWS in Education and

## NEA Unit Reports on Teaching Machines And "Teach Yourself" Textbooks

Teaching machines and "teach-yourself" textbooks are beginning to appear in the schools and may well prove to be the most revolutionary developments in education in many years.

Reports on the use and development of such devices, however, have been scattered through many publications and have been relatively inaccessible to educators wishing to keep abreast of this fast changing field. Now the major papers have been brought together in a comprehensive reference source book, *Teaching Machines and Programmed Learning*, published by the Department of Audio-Visual Instruction of the National Education Association.

The 736-page book was compiled by A. A. Lumsdaine, professor of education, University of California at Los Angeles, and Robert Glaser, professor of psychology, University of Pittsburgh, each of whom has also written one of its chapters. More than a score of authors have contributed full-scale reports. Some are published for the first time in this work, which also contains abstracts of more than 100 additional papers.

Teaching machines first made their appearance more than 30 years ago, but for many years attracted relatively little attention. Recently, however, there has been a great upsurge of interest, stemming largely from the work of B. F. Skinner, professor of psychology at Harvard University.

S. L. Pressey, professor of psychology at Ohio State University, Columbus, is generally regarded as the father of teaching machines. In the early 1920s he developed an apparatus about the size of a portable typewriter which presented to the user a series of multiple choice questions. There were four keys and in selecting which key to press the user indicated the answer he thought was correct. In pressing the key the user also turned up the next question (assuming he had given the right answer), and there was an automatic counter to keep track of the right answers. The next question would not appear if a key denoting a wrong answer had been pressed.

As Pressey described the apparatus: "It tells the subject at once when he makes a mistake. (There is no waiting several days until a corrected paper is returned before he knows where he was right and where wrong). It keeps each question on which he makes an error before him until he finds the right answer; he *must* get the correct answer before he can go on to the next. When he does give the right

answer, the apparatus informs him immediately of that fact."

Skinner, in 1954, described a machine for the teaching of arithmetic which was housed in a box about the size of a record player. On the top surface, there was a window through which a series of problems or questions could be presented. The student constructed his answers by moving one or more sliders on which the digits 0 through 9 were printed. The answers were recorded in holes punched in the paper on which the problem was presented. When an answer had been set, the student turned a knob. If the answer was right, the knob turned freely and could be made to ring a bell or provide some other sort of reward for the student. Turning the knob after a right answer also presented the next question.

The machines themselves, of course, do not "teach." They are simply the instrument through which instructional material is presented to the student. The preparation of this material is known technically as "programming." And once a course of study has been "programmed" the machine makes it possible for the teacher-programmer to come into contact with indefinite numbers of students.

Although more than a dozen companies are now manufacturing teaching machines, programmed material for use in the machines is not now being produced in sufficient quantities to meet the teaching potential of the machines now on the market.

Lumsdaine, one of the editors of this book, has estimated that two or three years of professional effort must go into the production of the program for a single course. Another estimate is that the cost of programming a single semester's work at the college level will be about \$40,000.

Programming materials for teaching machines is, in some ways, analogous to writing textbooks, and, in fact, some textbooks using the programming method have been produced for use without machines. The programmer, however, has one advantage over the author of conventional textbooks—the programmer can discover the effective and less effective portions of his work by analyzing student responses to specific items and adapting the program accordingly. The textbook author can never gain so specific an insight as to how well he has accomplished his purpose.

Although many types of teaching machines have been developed, functioning either mechanically or electrically, basically they operate along the same principles as those illustrated in the Pressey and Skinner devices.

# in Art . . .

Skinner holds that the mere manipulation of the device probably offers sufficient reward to the student to keep him interested in working at it. The machines seem to have an attraction for students perhaps roughly comparable to what leads people to play pinball and other coin-in-the-slot devices.

"A teacher may supervise an entire class at work on such devices," Skinner wrote, "yet each child may progress at his own rate, completing as many problems as possible within the class period."

Such machines, Skinner suggested, could free the teacher from the routine drudgery of saying "right" or "wrong" to the student and permit her to function more effectively "through intellectual, cultural, and emotional contacts of that distinctive sort which testify to her status as a human being."

Simple teaching machines need cost no more than a small radio or phonograph, Skinner pointed out. More complex devices are being produced, however, and these can be quite expensive.

"The effect on each student," Skinner wrote, "is surprisingly like that of a private tutor. This comparison holds in several respects. a) There is a constant interchange between the program and the student. Unlike lectures, textbooks, and the usual audio-visual aids, the machine induces sustained activity. The student is always alert and busy. b) Like a good tutor the machine insists that a given point be thoroughly understood, either frame by frame, or set by set before the student moves on. Lectures, textbooks, and their mechanized equivalents, on the other hand, proceed without making sure that the student understands and easily leave him behind. c) Like a good tutor, the machine presents just that material for which the student is ready. It asks him to take only that step which he is at the moment best equipped and most likely to take. d) Like a skillful tutor, the machine helps the student come up with the right answer. It does this in part through the orderly construction of the program and, in part, with techniques of hinting, prompting, suggesting and so on. e) Lastly, of course the machine, like the private tutor, reinforces the student for every correct response, using this immediate feedback not only to shape his behavior most efficiently but to maintain it in strength in a manner which the layman would describe as holding the student's interest."

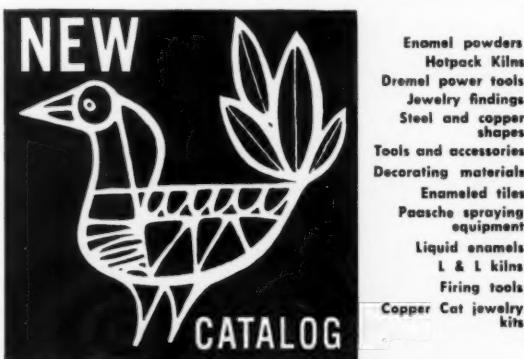
An excerpt from the book will serve to illustrate how, through "programming", materials are presented to the student in very small steps. This is a spelling lesson for third or fourth graders in six steps, pre-

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sented one at a time to the student:

1. **MANUFACTURE** means to make or build.  
*Chair factories manufacture chairs.* Copy the word here:

2. Part of the word is like part of the word **FACTORY**. Both parts come from an old word meaning *make or build*.

MANU—URE

3. Part of the word is like part of the word **MANUAL**. Both parts come from an old word for *hand*. Many things used to be made by hand.

FACTURE

4. The same letter goes in both spaces:

MNUFCTURE

5. The same letter goes in both spaces:

MANFACTURE

6. **CHAIR FACTORIES**

CHAIRS.

Other programs have been developed for teaching arithmetic, foreign languages, physics, logic, psychology, and many other subjects. Basically what all these programs have in common is that they break down the course of study into very small steps to be taken by the learner easily. As he progresses through the material, he is rewarded at each step by the satisfaction that comes from being right and knowing, immediately, that he is right.

*Note:* Copies of *Teaching Machines and Programmed Learning* may be ordered from the Department of Audio-Visual Instruction, National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D.C. 736 pages. \$7.50.

#### Print Council of America Will Present "American Prints Today—1962"

Encouraged by the success of its previous exhibition "American Prints Today—1959," the Print Council of America is now planning a similar project for the fall of 1962 and early 1963. Titled "American Prints Today—1962" the exhibition will consist of the best prints done by American artists between January 1959 and December 1961. Twenty-four museums will participate—an increase of eight over the first multiple print exhibition which was shown in sixteen museums throughout the United States.

Three showings of eight identical sets of prints will be scheduled in the twenty-four institutions as follows:

#### 1st Showing—September 20 to October 15, 1962:

Museum of Fine Arts, Boston, Mass.  
The Art Institute of Chicago, Chicago, Ill.  
The Cincinnati Art Museum, Cincinnati, O.  
Los Angeles County Museum, Los Angeles, Cal.  
Whitney Museum of American Art, New York, N.Y.  
Philadelphia Museum of Art, Philadelphia, Pa.  
Achenbach Foundation for Graphic Art, San Francisco, Cal.  
National Gallery of Art, Washington, D.C.

#### 2nd Showing—November 5 to December 28, 1962:

Albany Institute of History and Art, Albany, N.Y.  
Baltimore Museum of Art, Baltimore, Md.  
Cleveland Museum of Art, Cleveland, O.  
Colorado Springs Fine Arts Center, Colorado Springs, Colo.  
Detroit Institute of Arts, Detroit, Mich.  
Flint Institute of Arts, Flint, Mich.  
The Currier Gallery of Art, Manchester, N.H.  
The John and Mabel Ringling Museum of Art, Sarasota, Fla.

#### 3rd Showing—January 15 to February 15, 1960:

Columbia Museum of Art, Columbia, S.C.  
Dallas Museum of Fine Arts, Dallas, Tex.  
Wadsworth Atheneum, Hartford, Conn.  
The Museum of Fine Arts of Houston, Houston, Tex.  
The J. B. Speed Art Museum, Louisville, Ky.  
Walker Art Institute, Minneapolis, Minn.  
City Art Museum of St. Louis, St. Louis, Mo.  
(The 8th institution in this group is pending)

The Council's previous exhibition included 62 prints by 55 artists. Over 400 impressions of them were sold to the public who saw the prints in the museums between mid-September and December 1959. Two complete sets of the prints which had been purchased for museum collections had "post season" showings in three more cities early in 1960. One of these sets is being circulated in the United States during 1960-61 by the Traveling Exhibition Service of the Smithsonian Institution, Washington, D.C., and is fully booked. The other set is being shown in museums in France this year and next, by the Association Francaise d'Action Artistique, under the auspices of the Centre Cultural Americain. Before being returned to the United States it will be shown in Stedelijk Museum, Amsterdam, The Netherlands.

#### LEMBACH . . . from page 10

The beauty children find through the art experience is personalized and exciting, and is based on individual standards. Such beauty is unique in that it is deeply felt rather than being merely understood as an academic abstraction.

Through art we can find peace of mind. Peace of mind is *basic* in an uneasy world.

In conclusion: Both science and art are indispensable aspects of the curriculum. Both can serve the basic personal and group needs of people today. The art program of the elementary school can live up to the challenge of science if that art program can effectively help every individual to grow to his full stature within the range of his capacities. Men of stature need fear no enemy.

INFORMATION  
SURVEY . . . . . page 28

# New Books

**Technical Illustration** by T. A. Thomas. McGraw-Hill Book Company, New York, 1960, 149 pages. \$6.50.

Technical illustration is an extension or a phase of mechanical drawing and deals with graphic definitions of objects in three dimensions according to blueprint specifications. It is the technique of transforming orthographic or detail drawings into three-dimensional drawings.

This type of drawing is used in industry to give form to design-ideas, visual presentations which are useful, even essential, to suggest changes in the development of new products. The task of presenting such complex problems as dimetric and trimetric drawing, oblique and axonometric techniques requires special skills and great experience. Mr. Thomas measures up to the occasion successfully and draws heavily upon his experience as a teacher of drafting, blueprint reading and technical illustration in high schools, college and industry.

The text is kept brief and clear. Prolonged and involved descriptions are avoided. Drawings used to illustrate various procedures are large and numerous. The chapter on perspective is well done and should help those who have come up through the ranks during the last several years wholly innocent of this method of graphic expression. The author has anticipated the growing need and interest in perspective.

This book should prove valuable to those junior and high school art and industrial arts teachers who must teach mechanical drawing. It should be in the libraries and offices of those colleges which offer courses in product design and engineering.

*Larry Argiro, SUNY, New Paltz, New York*

## Adventures in Stitches and More Adventures—Fewer

**Stitches** by Mariska Karasz, Funk & Wagnalls Co., 153 E. 24th St., New York, 128 pp. Price \$7.50.

Very few people, I expect, have any idea that there are one hundred and one embroidery stitches! Well, here they all are—described and illustrated clearly and in detail in **Adventures in Stitches and More Adventures—Fewer Stitches**. This cumbersome title is explained by the fact that the book is a revised and expanded edition of **Adventures in Stitches** published in 1949.

Mariska Karasz, whose embroideries have been exhibited throughout this country and in the Brussels World's Fair, encourages originality with her references to "the painter in thread" who will use neither the ready-stamped department store needlework linens nor imitate the designs of another age. There is more,

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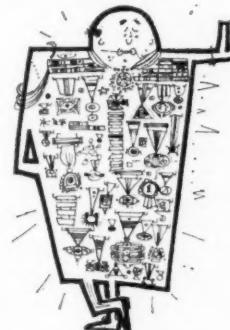
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*Design*

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she says, than the mastering of the techniques of embroidery.

The paragraphs on design are, perhaps, too brief. However, the emphasis on creativity is there. After each stitch is explained, there is a picture of a completed piece showing how it has been put to use. These numerous and excellent illustrations are delightfully free and original. In fact, there is much more originality within the pages of the book itself than is promised by the end papers. Nine by eleven inches in size—it is, over all, a handsome book.

In the limited field of embroidery, this book seems to be the definitive work and should be interesting to the art teacher, and invaluable to the home economist and the textile student and designer.

*Jewel H. Conover, S.U.N.Y., Fredonia, N. Y.*

**Integrated Teaching Materials** by R. Murray Thomas and Sherwin G. Swartout, State University of New York, College of Education at Brockport. Publisher: Longmans, Green and Co., Inc., New York, N. Y. Price \$6.75.

The authors state in the Preface that the purpose of this textbook is to help both new and experienced elementary and secondary teachers to "improve their skills in choosing, creating, and using teaching materials." The materials are of almost infinite range and include books, magazines, newspapers, photographs, pictures, films, slides, recordings, charts, radio and television programs, posters, displays, models, puppets, maps, lettering, bulletin boards, electric boards and real-life situations. This ambitious volume covers 545 pages and consists of 23 chapters divided into 7 sections. Black and white illustrations are found throughout.

The question may be raised as to the value of such a book to art teachers. Perhaps, its greatest value lies in the range of teaching-materials suggested. Then, too, art teachers might make use of the technical information in the Photographic Materials Section in which is described production of motion pictures, film strips, slides and the like. They may find the chapter on creating TV programs useful. However, chapters 13 and 14 dealing with creative graphics, one on "Design Techniques" and the other on "Materials to Use," present information which is already a part of the art educators background. Portions of the book such as the necessarily brief presentation on displays and on how to make puppets and stages are still other examples of little use to art teachers. While chapters dealing with posters, bulletin boards and puppets may be of some value to classroom teachers or librarians who lack an art background, the reviewer questions that use. There are art education publications which answer this need better.

The first chapter, "Conveying Ideas Skillfully," comprises what appears to be a rationale for later ones. As an art educator, the reviewer wonders why in such a book the nature of communication is discussed mainly in terms of verbal symbols. No such clear view is given of communication through visual symbols as found in expressive drawing, painting, photography, posters, displays and constructions. Perhaps, here is a key to what appears to the reviewer to be only a surface view of art. In illustrations given, art is often used more as a hand-maiden to other school activities than it is used for its own values which are generally ignored. Emphasis is placed on a representational idea of things, that is, a factual level rather than one which is richly expressive. This book points up a trend all too prevalent in schools where use is made of audio-visual and art materials without considering the qualitative aspects of art.

*Julia Schwartz, Florida State University, Tallahassee, Florida*

**GROPIUS . . . from page 15**

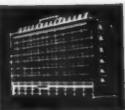
**Development and Dissolution:** By 1923, four years after its inauguration, most of the initial objectives of the Bauhaus had been reached and the first major Bauhaus exhibition had been acclaimed throughout Europe. In spite of this unquestioned international success, the Bauhaus faced continual local harassment from the tradition-bound populace and the indifferent civic government of Weimar. When in December, 1924, the situation in Weimar became so "malevolent, obtuse and so inflexible as constantly to endanger the growth of the institution", Gropius and the entire faculty jointly announced their resignations. Many offers to reestablish the school in other communities throughout Germany were immediately forthcoming and in the spring of 1925 most of the students and faculty of the Bauhaus moved to Dessau where the mayor, Dr. Fritz Hesse, had promised new buildings and, more importantly, a freedom from governmental pressures. By 1928 the Bauhaus was firmly established in Dessau and Gropius, feeling the compulsion to return to private practice and renewed political enmity, resigned as director naming Hannes Meyer as his successor. It is at this point that any further consideration of the man, Gropius, and the school, the Bauhaus, must be undertaken separately. The Bauhaus continued to operate in Dessau until 1933 (with Mies van der Rohe becoming director in 1930), at which time the local political situation compelled the Bauhaus to move to Berlin. The Nazis forced the final closing of the Bauhaus in 1935 and the disbanded faculty and students scattered across the face of Europe and to the United States, reconstituting the Bauhaus principles and teachings in forward looking colleges,

*(Continued on page 28)*

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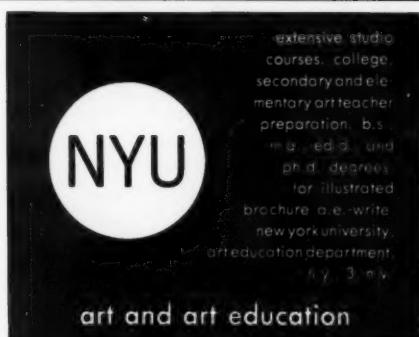
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# INFORMATION STUDIES SURVEY

## *An Invitation To Participate*

The National Art Education Association is making a survey of research studies and creative projects in art and art education that are currently underway or that were completed during the 1959-1960 school year. Through its Information Studies Committee, the National Art Education Association invites you to participate in the survey with the hope that information contributed will help advance knowledge of current conditions, present trends, and possible approaches and solutions to problems in our field.

The information gained through the survey will be summarized by the Information Studies Committee and reported in an issue of *ART EDUCATION*. The report will also be available to other interested individuals and groups who are not members of NAEA.

Your interest and cooperation will be appreciated. If you are able to participate, please complete the survey form and return it by February 15, 1961 to:

Miss Edith M. Henry  
Chairman  
NAEA Information Studies  
1830 Faust Avenue  
Long Beach 15, California

### **GROPIUS . . . from page 26**

universities and art schools throughout this country including Yale, Harvard, M.I.T., Black Mountain College and Illinois Tech. Gropius resumed a full time career as an architect and designer in Berlin in 1928, in England after 1934, and in the United States after 1937. In this country he also returned to teaching, serving as chairman of the Department of Architecture at Harvard University from 1938 until his retirement in 1952. As for the Bauhaus, although it ceased to exist as a specific institution in 1935, its tradition and influence have continued unabated; particularly in the United States where Mies van der Rohe, Breuer, Albers, Bayer, Feininger, Moholy-Nagy and Kepes have found the freedom to teach and to create denied them in the Germany of the 1930's. The world of art, and education in the arts, is infinitely richer for the continuing spirit of these men, and particularly for the guiding genius of Walter Gropius whose feat of inspirational alchemy created the idea that was the Bauhaus.

### **BIOGRAPHICAL SKETCH**

- 1883 Born, Berlin, May 18.
- 1903-07 Student of Architecture, Munich Hochschule and Berlin Hochschule.
- 1907-10 Assistant to Peter Behrens, Berlin.
- 1910-14 Private practice, initial acclaim as outstanding architect resulting from design of Fagus factory (1911) and Cologne Werkbund Exhibition (1914).
- 1914-18 Military service in German Army.
- 1919 Amalgamated Weimar School of Arts and Crafts and Academy of Fine Arts as "Staatliche Bauhaus, Weimar",

assumed directorship.

- 1912 Continued as Director when Bauhaus moved to Dessau.
- 1928 Resigned as Director of Bauhaus, resumed private practice of architecture in Berlin.
- 1929-34 Active participation in private and governmental agencies concerned with research into large scale, low cost housing.
- 1934-37 London; partnership with Maxwell Fry, A.R.I.B.A.
- 1937-52 Professor of Architecture and Chairman of the Department of Architecture (1938-52), Graduate School of Design, Harvard University.
- 1952-60 Private practice as member of Architects Collaborative, Cambridge, Massachusetts.

### **RESOLUTIONS**

All members interested in submitting resolutions to be considered by the Resolutions Committee for submission to the Association at its Biennial Conference in April should send the text of the resolution to the NAEA Washington office:

Resolutions Committee  
National Art Education Association  
1201 16th Street N. W.  
Washington 6, D.C.

# NATIONAL ART EDUCATION ASSOCIATION

## Information Study Survey

NAME OF INDIVIDUAL REPORTING \_\_\_\_\_

POSITION OR TITLE \_\_\_\_\_

ADDRESS \_\_\_\_\_

SUBJECT OF STUDY OR PROJECT IN ART OR ART EDUCATION:

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AUTHOR(S) OF THE STUDY OR PROJECT:

---

---

ACTUAL OR ESTIMATED COMPLETION DATE: \_\_\_\_\_

IS A COPY OR ABSTRACT OF THE STUDY AVAILABLE? YES \_\_\_\_\_ NO \_\_\_\_\_

If so, from whom? NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

WAS A DEGREE GRANTED IN CONNECTION WITH THE STUDY OR PROJECT? YES \_\_\_\_\_ NO \_\_\_\_\_

If so, indicate the DEGREE \_\_\_\_\_

INSTITUTION \_\_\_\_\_

HOW WAS THE STUDY FINANCED? (please check pertinent item)

Individual(s) doing it  Foundation\*  Other (specify) \_\_\_\_\_

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\*NAME AND ADDRESS \_\_\_\_\_

OF THIS SOURCE \_\_\_\_\_

UNDER WHAT AUSPICES WAS THE STUDY MADE? (please check pertinent item)

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School District  Other (specify) \_\_\_\_\_

NAME AND ADDRESS OF SPONSOR \_\_\_\_\_

WHAT IS THE GENERAL NATURE OF THE STUDY OR PROJECT? (please check pertinent item)

RESEARCH STUDY

- Historical study
- Descriptive study (survey, trend, or frequency study)
- Experimental study (causal relationships, single variable, growth, etc.)
- Other (specify) \_\_\_\_\_

CREATIVE PROJECT

- Visual Expression (specify) \_\_\_\_\_
- Book or pamphlet (specify) \_\_\_\_\_
- Course of Study (specify) \_\_\_\_\_
- Other (specify) \_\_\_\_\_

ADDITIONAL INFORMATION (use the back of the form if necessary)

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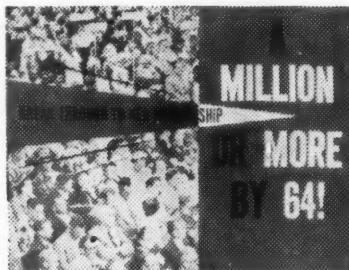
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